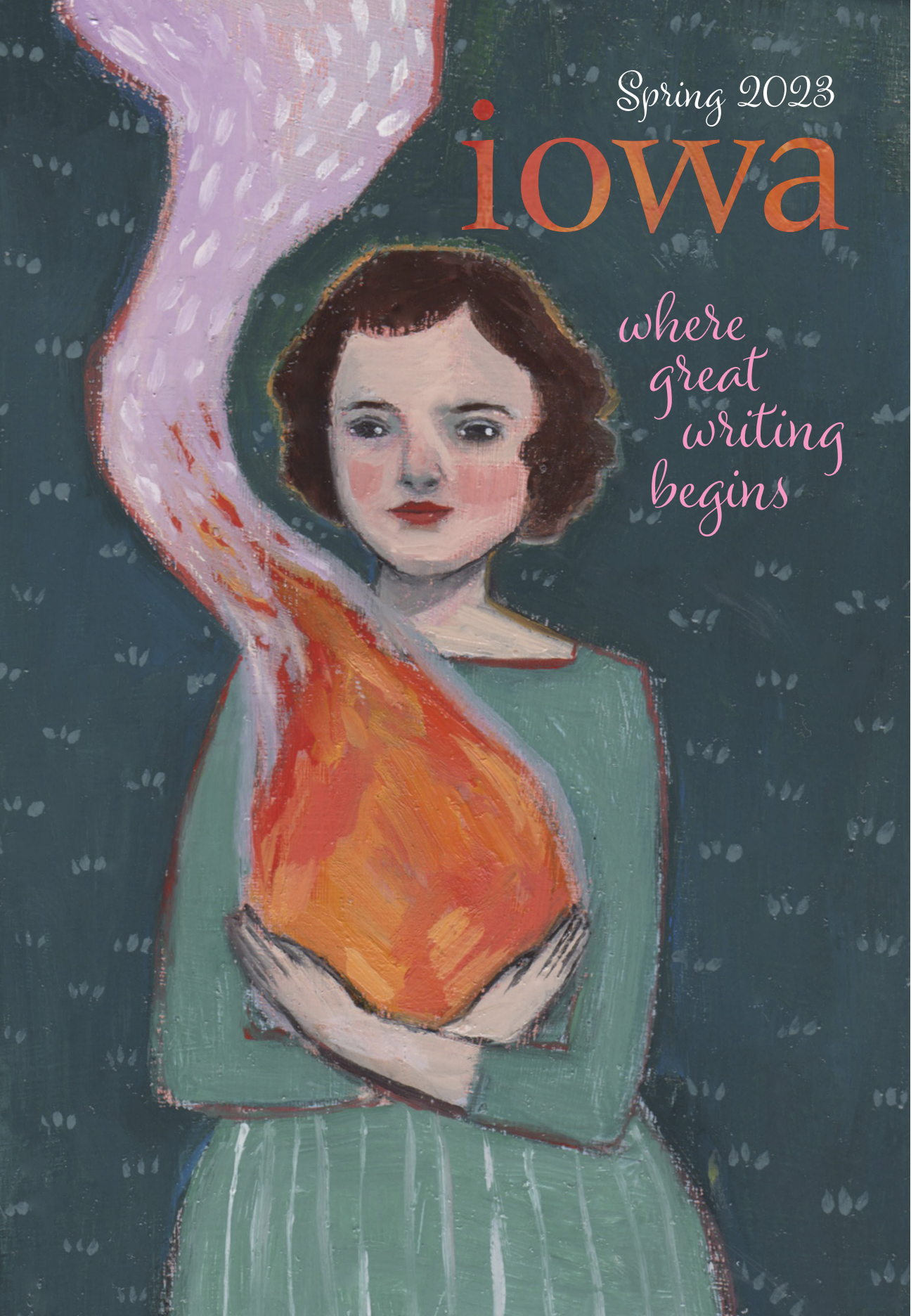


Spring 2023

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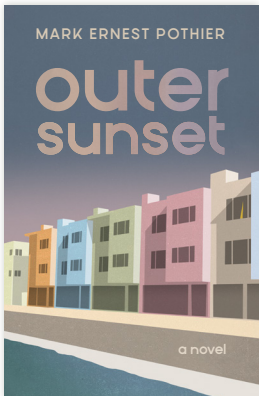
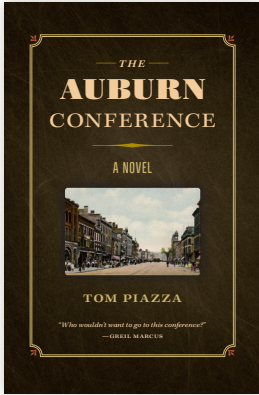
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An Influencer's World

A Behind-the-Scenes Look at Social Media
Influencers and Creators

by Caroline Baker and Don Baker

“The influencer space is always changing, but a few things stay the same. I share my tips and tricks, insights, and horror stories in this book.”—Perez Hilton, perezhilton.com

WHAT IS THE influencer lifestyle? How do influencers win their fight for relevance and create a brand that catches fire, while still leading an authentic, healthy life? Influencing is a business built around likes and hate, which can take a huge psychological toll on those who choose to play the game. *An Influencer's World* pulls back the curtain and shines a light on the often misunderstood realities of this dynamic industry. Featuring dozens of interviews with trending influencers, CEOs, leading industry insiders, brands, mental health professionals, and celebrities, this book provides an unconventional look at both the business side of influencing and the personal lives of influencers and creators.

INTERVIEWEES INCLUDE

Isabella Avila (17.7M on TikTok)
Jacques Bastien (cofounder, SHADE)
Mark Cuban (8.6M on Twitter)
Mary Fitzgerald (1.8M on Instagram)
GloZell Green (4.6M on YouTube)
Tim Karsliyev (1.7M on Instagram)
Kevin Kreider (431K on Instagram)
Max Levine (cofounder, Amp Studios)
Cindy Pham (468K on YouTube)
Michael Schweiger (CEO, Central Entertainment Group)
LaToya Shambo (CEO/founder, Black Girl Digital)
Joshua Suarez (14.4M on TikTok)

Caroline Baker is a freelance writer, author, and doctor of education. She teaches courses in counseling and psychology. **Don Baker** is market president and publisher of *Puget Sound Business Journal*. Both live in Kirkland, Washington.

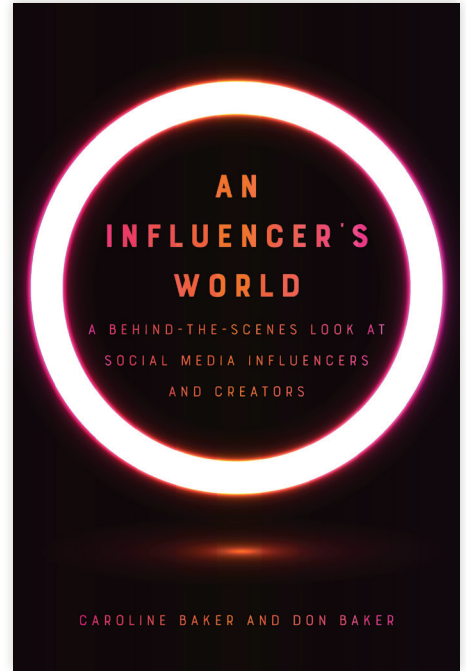
JUNE

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BUSINESS / MARKETING



“This book uncovers the highs and the lows of influencing, and everything in between. The inclusion of strong, diverse voices lends it an edge. It is insightful, inspiring, provides many real-life examples, and draws upon the work and experiences of influencers from various fields. A must-read to understand and learn more about the growing, disruptive influencer industry.”
—Aditi Oberoi Malhotra, fashion/beauty influencer, CEO/founder nftartpedia.com

“*An Influencer's World* is a fun, fascinating, and informative exploration of a strange new world that has exploded onto the scene in recent years. Filled with captivating interviews with some of today's biggest influencers, it is a great book for those wishing to be in the know about this tech generation.”—Mike Brooks, author, *Tech Generation: Raising Balanced Kids in a Hyper-Connected World*

The Auburn Conference

A Novel

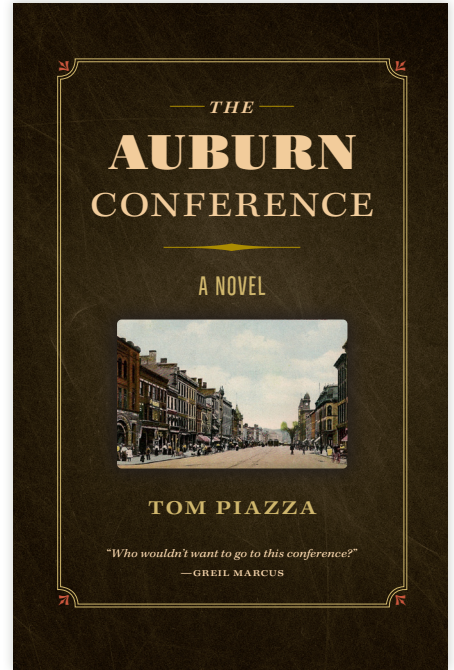
by Tom Piazza

“Piazza doesn’t force anything, and he doesn’t miss a trick.”
—Roy Blount Jr.

“*The Auburn Conference* is a brilliant imagining of an 1883 writers’ conference with Herman Melville, Walt Whitman, Frederick Douglass, Mark Twain, and other luminaries as characters. This august round table in Upstate New York grapples with the fate of American democracy and what constitutes literature. The dialogue imagined by Piazza—especially his treatment of Harriet Beecher Stowe—is dazzling. Piazza conjures a distant era that eerily translates to our own broken and troubled times. This is an epic novel by one of America’s greatest writers.”
—Douglas Brinkley

IT IS 1883, and America is at a crossroads. At a tiny college in Upstate New York, an idealistic young professor has managed to convince Mark Twain, Frederick Douglass, Herman Melville, Walt Whitman, Harriet Beecher Stowe, Confederate memoirist Forrest Taylor, and romance novelist Lucy Comstock to participate in the first (and last) Auburn Writers’ Conference for a public discussion about the future of the nation. By turns brilliantly comic and startlingly prescient, *The Auburn Conference* vibrates with questions as alive and urgent today as they were in 1883—the chronic American conundrums of race, class, and gender, and the fate of the democratic ideal.

Tom Piazza’s twelve books include *A Free State*. He was a principal writer for the HBO series *Treme*, and is a Grammy Award winner for his album notes to *Martin Scorsese Presents the Blues: A Musical Journey*. He lives in New Orleans.



MAY

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FICTION

“Who wouldn’t want to go to this conference?”—Greil Marcus

“An unexpected combination of wit, passion, and intellect that lands with tremendous relevance.”—Mary Gaitskill

“Tom Piazza has gathered the nation’s most renowned writers in response to a provocative question: ‘What is an American?’ These four words posed by a character in the aftermath of the Civil War, resound today with such perfect timing. Through this tantalizing dialogue, the past interrogates the present and future, and we cannot play innocent or uninformed. To read *The Auburn Conference* is to be there, listening, raising one’s hand, nodding one’s head, or even rising to one’s feet in protest or applause.”—Yusef Komunyakaa

“What do Frederick Douglass and Mark Twain discuss over brandy and cigars? What gets Emily Dickinson out of the house? *The Auburn Conference* is an ebullient work of loving homage, pitch-perfect ventriloquism, and drawing-room farce that unfolds into an examination of grand American questions: What, finally, is America? And does it deserve to be saved?”
—Nathaniel Rich

“*The Auburn Conference* is a display of intellectual pyrotechnics, a fictional nineteenth-century writers’ conference in which modern and historical observations abound on literature, celebrity, and ego, culminating in a grand debate over slavery, women’s suffrage, and the American ideal. Both witty and intellectually acute, this is a powerful novel.”—Roxana Robinson

COMING!

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June 15–16

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See and hear!
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Frederick Douglass
General Forrest Taylor (C.S.A.)
— *And many other Prominent Public Figures* —
DEBATE THE GREAT ISSUES!

Miss Lucy Comstock will sign her latest volume!

Outer Sunset

A Novel

by Mark Ernest Pothier

“It’s rare for a novel to probe the psyches of its characters as deeply as Mark Ernest Pothier does in *Outer Sunset*. Many writers don’t even suspect such depths exist. They do, though, and here’s the proof.”—Richard Russo, author, *Empire Falls*

“The father and daughter at the heart of this beautiful novel entirely captured mine. Mark Ernest Pothier has written an affecting story, both serious and funny, about a self-sufficient middle-aged man who finds himself suddenly confronted with the messy work of love and forgiveness in the face of looming mortality. I read it with a sense of quiet urgency and finished it with great satisfaction.”—Julia Glass, author, *Three Junes*

JIM FINLEY—a recently retired English teacher living alone on the shifting edge of San Francisco—has been set, unwittingly, on the back porch of life. Trying to harmonize the voices in his head, he sits most days by his stack of “to-do” books until, one day, his daughter comes home with the worst news of her life. Everything changes. As his broken heart reengages, he steps back into a new world. He sees his ex-wife has launched into a larger life than the one they’d shared. He is surprised to find it easier to talk to his son’s immigrant girlfriend, or even the remains of a Russian saint, than to the young man he’s raised. He misconnects with Carol—his first date in decades—a woman he enjoys talking with but doesn’t quite hear.

Set in the pre-tech calm before the turn of this century, *Outer Sunset* is a deeply felt story about the intimate place where long-lasting growth occurs in our lives; how we revise, or live without, our dreams; how to love the flaws of those closest to you and watch a child grow away into someone better than you’d imagined; and how to be shaken by beauty amidst unimaginable loss and remain standing.

Mark Ernest Pothier received a Nelson Algren Literary Award, and is the former public information officer for the California Council for the Humanities. He lives in San Francisco.

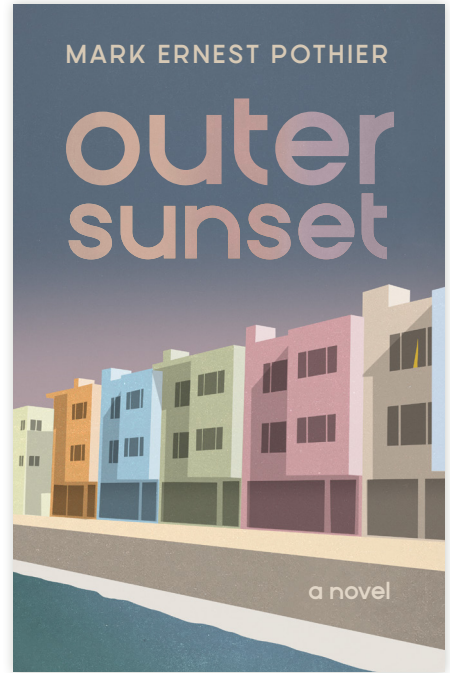
MAY

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\$17.00 E-BOOK, 978-1-60938-884-3

FICTION



“*Outer Sunset* traces one solitary man’s late reawakening and rediscovery of what was and still is best in his life. Mark Ernest Pothier’s debut is a wise and gentle meditation on last chances and the power of hope.”—Stewart O’Nan, author, *Emily, Alone*

“*Outer Sunset* is elegant but not showy, straightforward but not simple, serious but not humorless. Its subjects—money, disease, divorce, death, belief—are laid out in a pattern as complex as the layers of San Francisco life that every page of this novel reveals. The characters are complex too, rich and full of mystery and revelations and surprises. This is a deeply pleasurable and satisfying read.”—Valerie Sayers, author, *The Age of Infidelity and Other Stories*

The Principles of Comedy Improv

Truths, Tales, and How to Improvise

by Tom Blank

foreword by Jennifer Coolidge

“Not only is this the most fun, joyful, and informative book about improv I know of, it’s also an invaluable crash course in life and communication.”—Heidi Gardner, actor, *Saturday Night Live*

“This book is a brilliant look into the fascinating and often mystical process of being creative in a flash. It’s fast, funny, and bursting with instant insights. Just like you when you’ve finished reading it. Warning: improv is highly addictive.”
—Bill Steinkellner, writer/producer, Emmy Award winner

“Improv changed everything for me as an actor, writer, director, and human. Tom has written a smart and eye-opening book that has made me a student all over again. Happily so. Because, we can always be better. Especially at the human part.”—Jim Rash, actor, Academy Award winner

“This ingenious book lets you improvise with great confidence. Tom’s take on the ins and outs of comedy improv is not only educational, it’s an exploration and celebration of all things creative. Read it or else . . . that’s not a threat, I’m just improvising.”
—Jillian Bell, actor, *Brittany Runs a Marathon*

THE PRINCIPLES OF COMEDY IMPROV is an authoritative handbook for beginners and experts alike. More than just entertainment, improv’s tenets enable you to change every moment of your life. Your guide is Tom Blank, who crystallizes two decades of experience to convey improv in unparalleled scope, depth, and fun.

Tom Blank is senior instructor at the Groundlings Theatre & School, where he teaches improv and sketch comedy. He lives in Los Angeles. **Jennifer Coolidge** has been a Hollywood mainstay ever since playing Stifler’s mom in *American Pie*. Her turn in HBO’s *The White Lotus* earned her an Emmy Award, a Critics Choice Award, a Screen Actors Guild Award nomination, and a Golden Globe Award nomination. Coolidge is beloved for her role as Paulette in *Legally Blonde*, and well-known for her frequent collaborations with director Christopher Guest in films such as *Best in Show*.

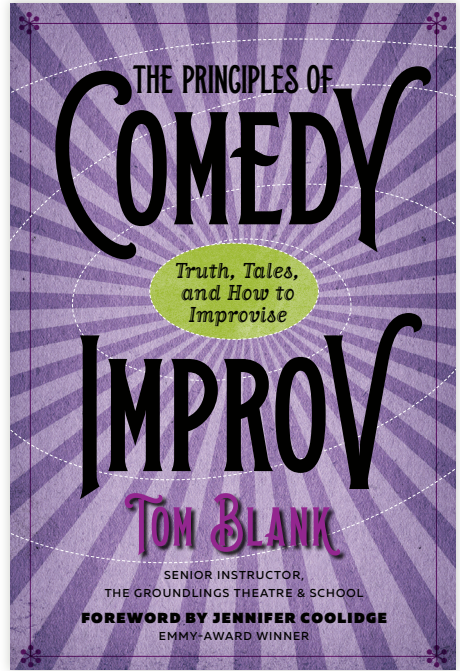
JUNE

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THEATRE / PERFORMING ARTS



“Shhh, don’t tell Viola Spolin, but Tom Blank has written the definitive book on comedy improv with wit and clarity. Whether or not you are in the comedy business, it will expand your mind and broaden your world.”—Steve Little, actor, *Eastbound & Down*

“Watching Tom Blank do improv is one of the great joys of my life. Working with Tom Blank has been one of the great joys in my life. Read this book if you want to know how to improvise with excellence.”
—Jordan Black, actor, *The Black Version*

“Tom has been around the block at the major improv theatres, and brings all his wisdom and humor to examine the psychological, social, and technical sides of improv.”—Stephanie Courtney, actor, *Flo, the Progressive Insurance lady*

The Wapsipinicon Almanac

Selections from Thirty Years

edited by Timothy Fay

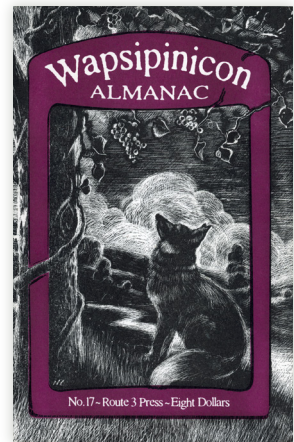
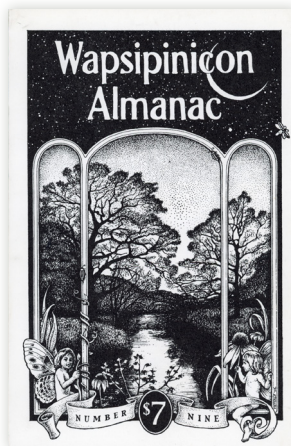
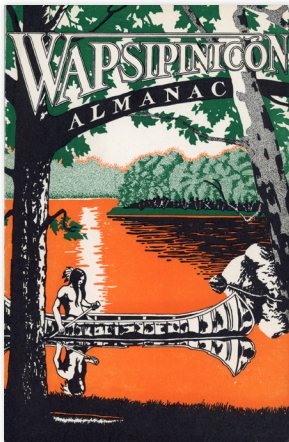
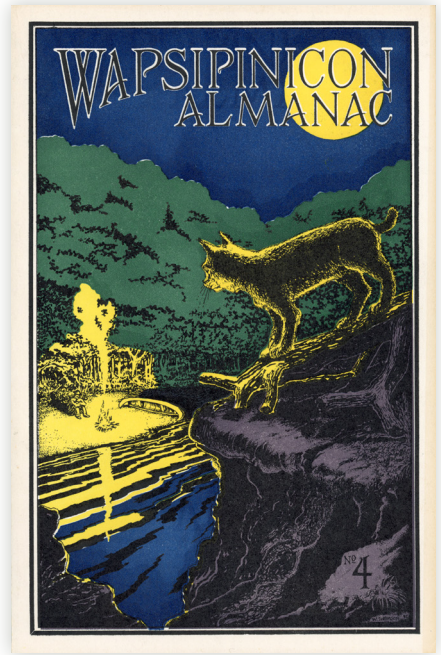
A Bur Oak Book

Holly Carver, series editor

“I looked forward to each issue of the *Wapsipinicon Almanac* as a work of art, not only for the talented writers included but for the layout, design, and the ads. And you will look forward to the turn of every page in this book, a collector’s item of a rich and varied literary history in the Midwest.”—Mary Swander, former Poet Laureate of Iowa

“Don’t have a stack of issues containing Tim Fay’s thirty years of essays, art, and advertisements, printed on the original *Wapsipinicon Almanac* letterpress? Read some of the best here. They show you a bit of Tim Fay’s gift to us.”—David Osterberg, University of Iowa

IN 1988, Timothy Fay published the very first issue of the *Wapsipinicon Almanac* at his Route 3 Press in Anamosa, Iowa. Fay’s goal was to offer a journal somewhat outside of mainstream Iowa journalism. For thirty years, the annual *Wapsipinicon Almanac* entertained midwestern readers with timely essays, works of fiction, news notes, art, poetry, and so much more. This book celebrates selections from three decades of the *Wapsipinicon Almanac*, so that readers can enjoy this important regional publication for years to come.



APRIL

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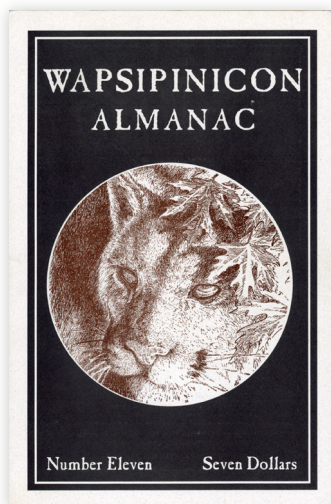
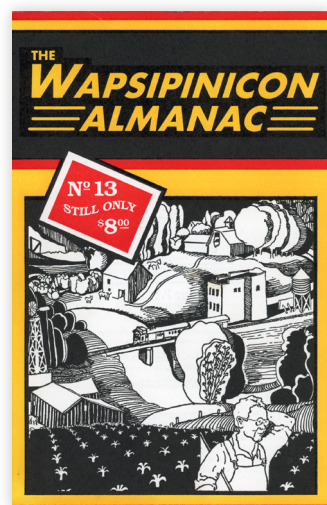
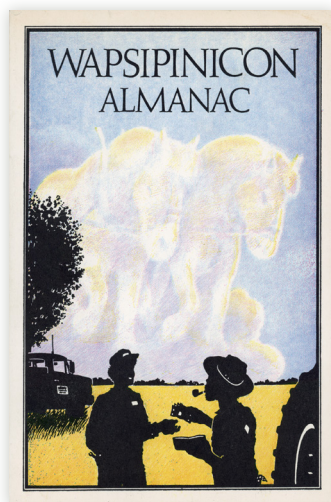
From “Wapsipinicon” by John Peterson

Who remembers when the Wapsipinicon ran wild over
glacial rubble,
The genius of its continent,
And the deep pools simmered with pike
Even through farm country,
Before marginal land was planted,
And fields sprouted stand pipes,
And a tile line ran to every ditch?

From “Talk of the Township”

Our friend Jim Walters of rural Johnson County, writing in a publication for Iowa bird enthusiasts on middle America’s hunger for new, habitat-removing housing developments, notes: “Our modern place names tell us less about what’s there than what’s lost—Pheasant Ridge (no pheasants), Walden Woods (no woods), Apple Ridge (no apples), Willowbrooke Pointe (no willows, no brook, no point).”

Timothy Fay has operated Route 3 Press, a letterpress printing business, on his family farm near Anamosa in Jones County, Iowa, since 1977. Fay published the *Wapsipinicon Almanac* from 1988 through 2018.



Lo

Poems

by Melissa Crowe

Iowa Poetry Prize

“Melissa Crowe is a new kind of genius of sensory memory. Mina Loy–like, Sappho–seeming, as if those ancient fragments blossomed so many centuries later as lush nerve endings signaling desire, signaling help for the crushed blooms of a childhood betrayed, in a cycle of agonizing poems the book’s other sections surround as if holding, carefully, even joyfully. *Lo* is a love song with a haunting melody that thrills me and makes me weep with gratitude.”—Brenda Shaughnessy, judge, Iowa Poetry Prize

LO MAPS THE deprivation and richness of a rural girlhood and offers an intimate portrait of the woman—tender, hungry, hopeful—who manages to emerge. In a series of lyric odes and elegies, *Lo* explores the notion that we can be partially constituted by lack—poverty, neglect, isolation. The child in the book’s early sections is beloved and lonely, cherished and abused, lucky and imperiled, and by leaning into this complexity the poems render a tentative and shimmering space sometimes occluded, the space occupied by a girl coming to find herself and the world beautiful, even as that world harms her.

From “General Absolution”

Will you know what I mean if I say
we should have designated all the water
holy? I’m trying to forgive you. And if you’re
wondering who you are, you’re everyone.

Melissa Crowe is author of *Dear Terror*, *Dear Splendor*. She coordinates the MFA program in creative writing at UNCW, where she teaches poetry and publishing. She lives in Wilmington, North Carolina.

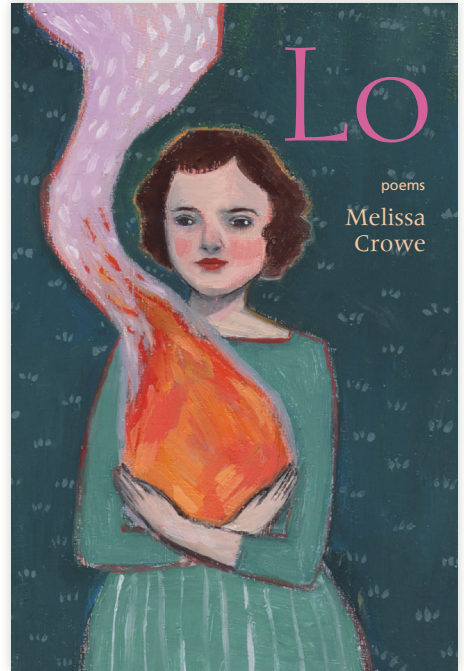
MAY

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\$20.00 E-BOOK, 978-1-60938-900-0

POETRY



“*Lo* rides the exclamation and imperative of its title with indefatigable tenderness and dogged reverie and confirms Crowe’s place as one of contemporary poetry’s most skilled raconteurs. Crowe knows attention is a kind of love, and her work resonates with the easy hum of concentrated care; what’s rare, then, is how these finely spun poems carry us through the sweet and the bitter, reviving a buried bravery both necessary and all our own.”—Meg Day, author, *Last Psalm at Sea Level*

“*Lo* is a devastatingly gorgeous, sigh-out-loud-every-other-line celebration of the inner life. Like a geode, an ordinary looking rock, *Lo* insists that there is more—more to discover inside or underneath, more in the secreted and unsaid. In these poems, Crowe cracks open the ordinary, the harrowing, even the ugly, to reveal the jewels inside. This book—this poet—is a marvel.”
—Maggie Smith, author, *Goldenrod*

In Kind

Poems

by Maggie Queeney

Iowa Poetry Prize

“This poet knows that to transform pain and anguish into words is to call on the ancient goddesses—earth women who spun new sources of nourishment, showing how to do the work that centuries of women poets, seers, makers, mothers, and wanderers would take up, take in, and become. How many ways can a poet invent to survive? Maggie Queeney shows us the old ways are infinite, umbilically connected to our now-howling, our new bodies beautiful amid the ageless brutality. No one can destroy this poet’s lived knowledge, though she speaks of destruction, because she also speaks of this regenerative line of women’s lived histories. *In Kind* is a book that mothers will relive, daughters will recognize, and the patriarchy will, if there is any justice of the kind Queeney imagines, shake in its boots. Shake then crumble, while Arachne spins triumphant.”

—Brenda Shaughnessy, judge, Iowa Poetry Prize

PART WUNDERKAMMER, part grimoire, Maggie Queeney’s *In Kind* is focused on survival. A chorus of personae, speaking into and through a variety of poetic forms, guide the reader through the aftermath of generations of domestic, gendered, and sexual violence, before designing a transformation and rebirth. These are poems of witness, self-creation, and reclamation.

From “Cry Wolf”

Remember most do not know the name
of what they want, even as they are wanting—
the body incandescens, numb and ecstatic,
as it is destroyed.

Remember the wolf, drawn only
by gut and jaws, insistent as divining rods—
heart rearing at her name called,
finally, between the trees.

Maggie Queeney is the author of *settler*. She lives in Chicago.

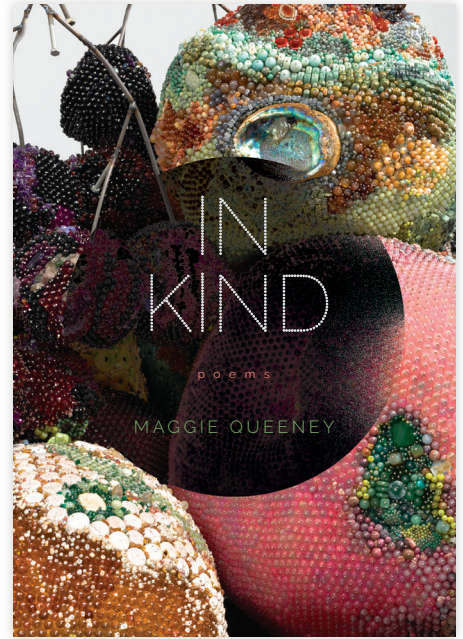
MAY

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POETRY



“Maggie Queeney’s haunting new book is a stunner. She nails surviving trauma and the cost of enduring it in a complicated household. This collection is the sleeper hit you need to buy—haunting, evocative, easy to know, and impossible to forget.”

—Mary Karr, author, *The Liars’ Club*

“That Queeney channels Ovid’s *Metamorphoses* as a touchstone makes perfect sense. She plumbs the same psychological depths as her predecessor. She knows there are monsters in the closets and under the beds. She knows, too, they will cower under her unblinking gaze.”

—Christopher Kennedy, author, *Clues from the Animal Kingdom*

“Maggie Queeney spins then weaves intricately, in defiance of fate, the threads of origin and history. Here, transformation, fiercely rendered, salves then saves. Here—wound turned bruise then scar, traced over—the body harmed revisions herself to survive, to become. Unforgettable, haunting and hauntingly beautiful, *In Kind* is a rescue.”—Monica Berlin, author, *Nostalgia for a World Where We Can Live*

The Collaborative Artist's Book

Evolving Ideas in Contemporary Poetry and Art

by Alexandra J. Gold

Contemporary North American Poetry Series

Alan Golding, Lynn Keller, and Adalaide Morris, series editors

“Troubling the boundaries of their own artforms, the poets and artists who created the artists’ books brought to life in this study used the form of the book itself to create new modes of relationality and expression. Written with intelligence and an artistry of its own, *The Collaborative Artist’s Book* tells an exciting story about collaboration and experiment across media and is sure to be of interest to students of experimental poetry and the avant-garde.”—Brian Glavey, author, *The Wallflower Avant-Garde: Modernism, Sexuality, and Queer Ekphrasis*

THE COLLABORATIVE ARTIST’S BOOK offers a rare glimpse into collaborations between poets and painters from 1945 to the present, and highlights how the artist’s book became a critical form for experimental American artists in the twentieth and twenty-first centuries. Alexandra Gold provides a broad overview of the artist’s book form and the many ongoing debates and challenges, from the disciplinary to the institutional, that these forms continue to pose. Gold presents five case studies and details not only how each individual collaboration came to be but how all five together engage and challenge conventional ideals about art, subjectivity, poetry, and interpersonal relations, as well as complex social questions related to gender and race. Taking several of these books out of special collections libraries and museum archives and making them available to a broad readership, Gold brings to light a whole genre that has been largely forgotten or neglected.

Alexandra J. Gold is head preceptor in the Harvard College Writing Program. She lives in Boston, Massachusetts.

“*The Collaborative Artist’s Book* reveals the ways in which collaborative artists’ books—peripheral but enduringly engaging experimental forms—shape late twentieth and early twenty-first century American lyric subjectivities. This is a book about friendship, collaboration, multidimensionality, and creative unruliness, as delightful in style as it is in subject matter.”

—Rona Cran, author, *Collage in Twentieth-Century Art, Literature, and Culture: Joseph Cornell, William Burroughs, Frank O’Hara, and Bob Dylan*

“Gold demonstrates the relevance of artists’ books in the present time, as complement, substitute, or remedy for virtual realities. Scrupulous in her scholarship and careful in her arguments, Gold advocates boldly for the pleasure of artists’ books, especially those containing poetry.”

—Stephen Fredman, author, *American Poetry as Transactional Art*

JUNE

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LITERARY CRITICISM / ART

Feminist Rehearsals

*Gender at the Theatre in Early Twentieth-Century
Argentina and Mexico*

by May Summer Farnsworth

Studies in Theatre History and Culture

Heather S. Nathans, series editor

“This study provides a deserved platform for female artists and activists who continue to exert influence over our understanding of the role of the arts in inspiring a questioning of dominant patriarchal values. Most importantly, it will update everyone’s ideas of what constitutes a theatre history in the dynamic field that is Latin American theatre, especially as it relates to feminist movements across the Americas.”—Analola Santana, author, *Freak Performances: Dissidence in Latin American Theater*

AS FEMINISM gained prominence in twentieth-century popular culture, dramatic conventions progressed accordingly, offering larger and more diverse roles for women characters. *Feminist Rehearsals* documents the early stages of feminist theatre in Argentina and Mexico, revealing how various aspects of performance culture—spectator formation, playwriting, professional acting and directing, and dramatic techniques—paralleled political activism and championed the goals of the women’s rights movement. Through performance and protest, feminists enacted new identities and pushed for myriad social and legislative reforms during a time when women were denied suffrage and full citizenship status. Together, feminist theatre and demonstrations politicized women spectators’ collective presence and promoted women’s rights in the public sphere.

May Summer Farnsworth is professor of Spanish and Hispanic studies at Hobart and William Smith Colleges. She is coeditor of a two-volume anthology of feminist plays by women in Latin America, *Escrito por Mujeres*. She lives in Geneva, New York.

MARCH

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THEATRE / LATIN AMERICAN HISTORY



“*Feminist Rehearsals* is an impressive study of the political, sociocultural, and intellectual struggles women playwrights, actresses, and activist pioneers experienced during the early twentieth century in Argentina and Mexico. With a fresh look at feminist theory and practice, Farnsworth offers a crucial analysis regarding the role women had in the public sphere through the lens of theatre and performance studies.”

—Paola Hernández, author, *Staging Lives in Latin American Theater: Bodies, Objects, Archives*

“An authoritative, nuanced, and thoughtful analysis of the role of feminist political and aesthetic movements in Argentina and Mexico, *Feminist Rehearsals* offers new insights into how women in the Americas create space for feminist spectatorship in the twentieth century. This book is for anyone engaged in feminist performance scholarship.”—E. J. Westlake, Ohio State University

Poetry FM

American Poetry and Radio Counterculture

by Lisa Hollenbach

Contemporary North American Poetry Series

Alan Golding, Lynn Keller, and Adalaide Morris, series editors

“Engaging, engrossing, and exuberantly readable, *Poetry FM* plumbs a largely unexamined archive to brilliantly illuminate postwar poetics, redefining our understanding of the ‘FM Revolution’ by demonstrating how Pacifica Radio enabled new poetic-political collectives and counterpublics.”

—Debra Rae Cohen, coeditor, *Broadcasting Modernism*

POETRY FM is the first book to explore the dynamic relationship between post-1945 poetry and radio in the United States. Contrary to assumptions about the decline of literary radio production in the television age, the transformation of the broadcasting industry after World War II changed writers’ engagement with radio in ways that impacted both the experimental development of FM radio and the oral, performative emphasis of postwar poetry.

Lisa Hollenbach traces the history of Pacifica Radio—founded in 1946, the nation’s first listener-supported public radio network—through the 1970s: from the radical pacifists and poets who founded Pacifica after the war; to the San Francisco Renaissance, Beat, and New York poets who helped define the countercultural sound of Pacifica stations KPFA and WBAI in the 1950s and 1960s; to the feminist poets and activists who seized Pacifica’s frequencies in the 1970s. In the poems and recorded broadcasts of writers like Kenneth Rexroth, Jack Spicer, Allen Ginsberg, Amiri Baraka, Audre Lorde, Pat Parker, Bernadette Mayer, and Susan Howe, one finds a recurring ambivalence about the technics and poetics of reception. Through tropes of static noise, censorship, and inaudibility as well as voice, sound, and signal, these radiopoetic works suggest new ways of listening to the sounds and silences of Cold War American culture.

Lisa Hollenbach is assistant professor of English at Oklahoma State University. She lives in Tulsa, Oklahoma.



Poster by Wilfred Owen Brigade, 1976. Courtesy Library of Congress.

“This book is a major contribution to the field, given it argues convincingly for the politics, culture, and technologies of postwar alternative radio as a force that informed and shaped a range of experimental and radical poetics from the 1940s through the 1980s.”—Daniel Kane, author, *All Poets Welcome: The Lower East Side Poetry Scene in the 1960s*

MAY

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LITERARY CRITICISM / MEDIA

Profiles and Plotlines

Data Surveillance in Twenty-first Century Literature

by Katherine D. Johnston

The New American Canon

The Iowa Series in Contemporary Literature and Culture

Samuel Cohen, series editor

“This magnificent book mobilizes contemporary fiction and poetry to confront the unequal effects of surveillance-based profiling. Literature tracks growing apprehension about the datafication of everyday life, but, as Katherine Johnston shows, literature can also provide insight into the rhetorical and partial nature of all data profiling.”—Torin Monahan, author, *Crisis Vision: Race and the Cultural Production of Surveillance*

ALGORITHMIC DATA profiling is not merely an important topic in contemporary fiction, it is an increasingly dominant form of storytelling and characterization in our society. These stories are being told inside boardrooms, banks, presidential briefings, police stations, advertising agencies, and technology companies. And so, to the extent that data has taken up storytelling, literature must take up data. After all, profiling coincides with character development; surveillance reflects point of view; and data points track as plot points in tales of the political economy.

In *Profiles and Plotlines*, Katherine Johnston engages this energetic reformation of contemporary literature to account for a society and economy of frenetic counting. Fiction and poetry are capable of addressing precisely that for which algorithms cannot or do not account: the affects of profile culture; the ideologies and supposed truth-power of data; the gendered and racialized dynamics of watching and being watched; and the politics of who counts and what gets counted. Johnston analyzes prescient work by contemporary authors such as Jennifer Egan, Claudia Rankine, Mohsin Hamid, and William Gibson to probe how the claims of data surveillance serve to make lives seem legible, intelligible, and sometimes even expendable.

Katherine D. Johnston is an instructor in writing and rhetoric at Stony Brook University. She lives in Mount Sinai, New York.

“*Profiles and Plotlines* is a tour de force. Surveillance—corporate, state, or domestic—is one of the key issues of our time. Katherine Johnston deftly guides readers through a wealth of material as she explains how literature encounters/incarnates data. A triumph.”
—Toby Miller, author, *A COVID Charter, A Better World*

“Johnston’s sharp analyses of contemporary American literature distinguishes the prevalence of a datafied and quantified culture. Her unique blending of literary studies, cultural studies, and media studies highlights the ways in which the reciprocal relationship between algorithms and stories has recreated how we understand character profiling in our information society.”—Joelle Mann, author, *Mixed Media in Contemporary American Literature: Voices Gone Viral*

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LITERARY CRITICISM

The Global Frontier

Postwar Travel in American Literature

by Eric Strand

The New American Canon

The Iowa Series in Contemporary Literature and Culture

Samuel Cohen, series editor

“This is an astute and wide-ranging inquiry into how the cultural politics of the New Deal remained influential in American writing after 1945. By interrogating conventional categories of periodization, Strand makes an important contribution to the field of American literature and to American studies more generally.”

—Paul Giles, Australian Catholic University, Melbourne

AMERICANS OFTEN associate travel with luxury, a cosmopolitan lifestyle, and relaxation. They travel to “get away from it all.” Most fail to consider that modern American travel began in the straitened circumstances of the 1930s, when President Franklin D. Roosevelt encouraged citizens to tour the United States so as to stimulate the economy. The Federal Writers’ Project composed guidebooks for each state, and tourism became a form of national solidarity.

After World War II, the Western frontier of self-reinvention and spatial expansion opened up through the explosion of the global travel industry. *The Global Frontier* shows that a variety of postwar literary travelers sought personal freedom and cultural enrichment outside their nation’s borders, including Black, female, and queer writers. But the price of incorporation into a transnational leisure class was complicity in postwar American imperialism and the rejection of 1930s social commitments.

Eric Strand argues that capitalist globalization has enabled creative expression for marginalized identities, and that present-day humanists are the descendants of writers such as William S. Burroughs, Saul Bellow, Richard Wright, and Elizabeth Bishop. Yet this personal liberation has accompanied a vast growth of social inequality, which can only be addressed by reorienting toward progressive nationalism and an activist state.

Eric Strand is associate professor of English at Sophia University in Tokyo.

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LITERARY CRITICISM



Screenshot from the movie *Native Son*.

“In command of each writer’s oeuvre, Strand concentrates on a host of texts that participate in the discourse of travel and that reveal these writers’—and often their fictional characters’—vexed dramas of navigating roles as privileged explorers and/or guides, of encountering dubious political regimes in foreign lands, and of situating themselves in relation to the legacy of the New Deal activist state. It’s a fascinating history, and Strand tells it with extraordinary vigor.”—Mary Esteve, author, *The Aesthetics and Politics of the Crowd in American Literature*

Vows, Veils, and Masks

The Performance of Marriage in the Plays of Eugene O'Neill

by Beth Wynstra

Studies in Theatre History and Culture

Heather S. Nathans, series editor

“Due to her fresh approach to womanhood in O’Neill’s plays, Wynstra contributes to the rejuvenation of the studies on the playwright. She convincingly makes her case against the restrictive labeling of female/male behaviors in O’Neill’s pieces and deconstructs an analytical trend, which tends to disregard the cultural patterns that underpinned marital life.”

—Emeline Jouve, author, *Unspeakable Acts: Murder by Women*

VOWS, VEILS, AND MASKS offers a bold and timely approach to the plays of Eugene O’Neill with its attention to the engagements, weddings, and marriages so crucial to the tragic action in O’Neill’s works. Specifically, the book examines the culturally sanctioned traditions and gender roles that underscored marital life in the early twentieth century, and that still haunt and define love and partnership in the modern age.

Weaving in artifacts like advice columns, advertisements, theatrical reviews, and even the lived experiences of the actors who brought O’Neill’s wife characters to life, Beth Wynstra points to new ways of seeing and empathizing with those who are betrothed and new possibilities for reading marriage in literary and dramatic works. She suggests that the various ways women were, and still are, expected to divert from their true ambitions, desires, and selves in the service of appropriate wifely behavior is a detrimental performance and one at the crux of O’Neill’s marital tragedies. This book invites more inclusive and nuanced ways of thinking about the choices married characters must make and the roles they play, both on and off the stage.

Beth Wynstra is associate professor of English at Babson College. She lives in Framingham, Massachusetts.

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THEATRE



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“Wynstra argues persuasively against common notions of women/wives as ‘villains’ in many of O’Neill’s plays, and provides a cultural context that defines them more sympathetically. Her book offers a timely and compelling contribution to O’Neill studies and American theatre history. Its contemporary cultural relevance on gender-based social issues extends its appeal to an even broader audience.”—Steven F. Bloom, author, *Student Companion to Eugene O’Neill*

Walt Whitman and the Making of Jewish American Poetry

by Dara Barnat

Iowa Whitman Series

Ed Folsom, series editor

“The arrival of this virtuosic study is surely cause for celebration. Barnat brilliantly illuminates the rich tapestry of complex intersections between America’s ‘Bard of Democracy’ and generations of significant Jewish American poets whom he inspired and provoked. Truly groundbreaking, it is an indispensable gift to scholars of Whitman and Jewish literature alike.”

—Ranen Omer-Sherman, author, *Imagining the Kibbutz: Visions of Utopia in Literature and Film*

WALT WHITMAN HAS served as a crucial figure within the tradition of Jewish American poetry. But how did Whitman, a non-Jewish, American-born poet, become so instrumental in this area of poetry, especially for poets whose parents, and often they themselves, were not “born here”?

Dara Barnat presents a genealogy of Jewish American poets in dialogue with Whitman, and with each other, and reveals how the lineage of Jewish American poets responding to Whitman extends far beyond the likes of Allen Ginsberg. From Emma Lazarus and Adah Isaacs Menken, through twentieth-century poets such as Charles Reznikoff, Karl Shapiro, Kenneth Koch, Muriel Rukeyser, Adrienne Rich, Marge Piercy, Alicia Suskin Ostriker, and Gerald Stern, this book demonstrates that Whitman has been adopted by Jewish American poets as a liberal symbol against exclusionary and anti-Semitic elements in high modernist literary culture. The turn to Whitman serves as a mode of exploring Jewish and American identity.

Dara Barnat is senior faculty member and head of the Division of Languages at Tel Aviv University. She is author of *The City I Run From: Poems of Tel Aviv*. Barnat lives in Tel Aviv and New York.

“In Barnat’s highly readable, well-researched account, the enduring affinity between Jewish poets and Whitman becomes a prism through which to understand the history of Jewish American poetry itself. A welcome and timely contribution to the ongoing conversation about the remaking of Jewish culture and identity in the United States.”

—Julian Levinson, author, *Exiles on Main Street: Jewish American Writers and American Literary Culture*

“From Emma Lazarus to Allen Ginsberg and beyond, Jewish American poets’ reactions to Whitman have been intense and nuanced, and formative of some of our country’s most impressive and influential literature. In this compact, long-overdue study, Barnat shows how these poets and others have interpreted Whitman as ‘implicitly Jewish’ and in doing so redefined Whitman, themselves, and the American poetic tradition.”

—Matt Miller, coeditor, *Every Hour, Every Atom: A Collection of Walt Whitman’s Early Notebooks and Fragments*

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LITERARY CRITICISM

Poetics of Cognition

Thinking through Experimental Poems

by Jessica Lewis Luck

Contemporary North American Poetry Series

Alan Golding, Lynn Keller, and Adalaido Morris, series editors

“A pleasure to read. *Poetics of Cognition* makes a significant contribution, both in its general thesis about the cognitive effects of experimental poetry and its generous, insightful readings of the individual poets and poems.”—N. Katherine Hayles, author, *Unthought: The Power of the Cognitive Nonconscious*

POETICS OF COGNITION investigates the material effects of experimental poetics using new evidence emerging from cognitive science. It asks: How do experimental poems “think” and how do we think through them? Examining experimental modes such as the New Sentence, proceduralism, projective verse, sound poetry, and visual poetry, Jessica Lewis Luck argues that experimental poems materialize not so much the content as the activity of the embodied mind, and they can thus function as a powerful scaffolding for extended cognition, both for the writer and the reader. While current critical approaches tend to describe the effects of experimentalism solely in terms of emotion and sensation, Luck shifts from the feeling to the thinking that these poems can generate, expanding the potential blast radius of experimental poetic effects into areas of linguistic, sonic, and visual processing and revealing a transformational potency that strictly affective approaches miss.

The cognitive research Luck draws upon suggests that the strangeness of experimental poetry can reshape the activity of the reader’s mind, creating new forms of attention, perception, and cognition. This book closes by shifting from theory to praxis, extracting forms of teaching from the forms of thinking that experimental poems instill in order to better enable their transformative effects in readers and to bring poetry pedagogy into the twenty-first century.

Jessica Lewis Luck is professor of English at California State University, San Bernardino. She lives in Redlands, California.

AUGUST

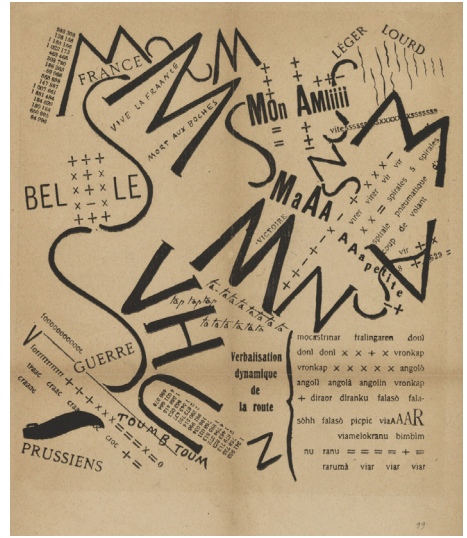
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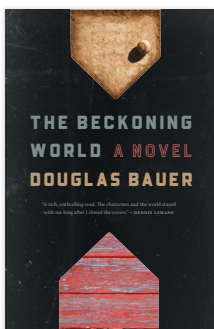
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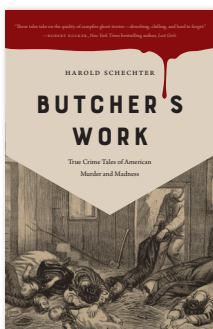


“This is a timely, highly intelligent, well-informed study of contemporary poetry that should be widely welcomed. Jessica Lewis Luck is a first-rate close reader of poems; her detailed analyses are deft, incisive, original, and pacy.”—Peter Middleton, author, *Expanding Authorship: Transformations in American Poetry since 1950*

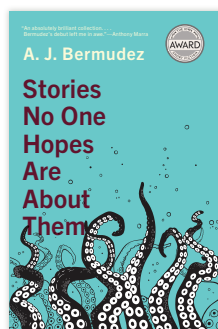
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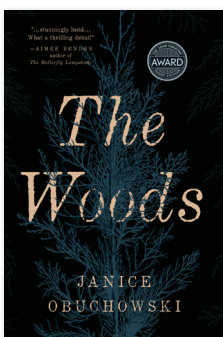
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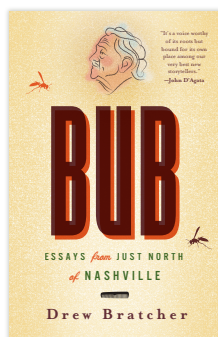
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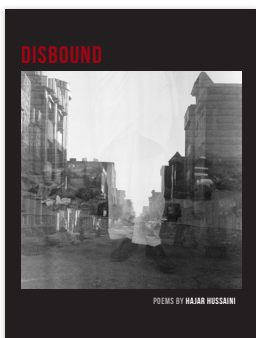
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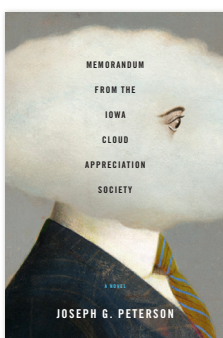
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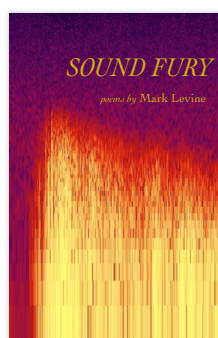
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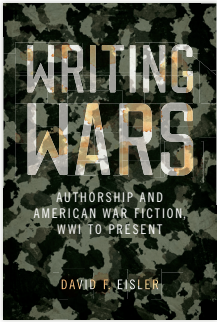
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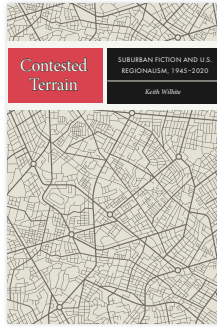
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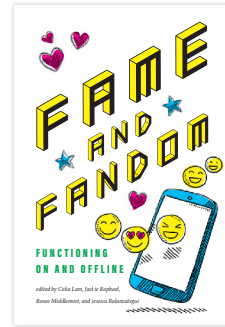
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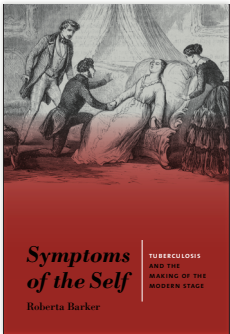
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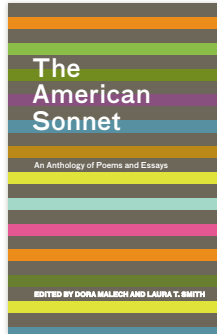
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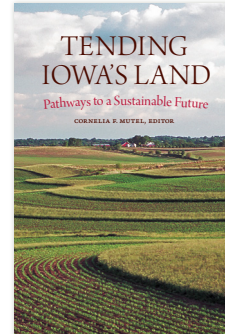
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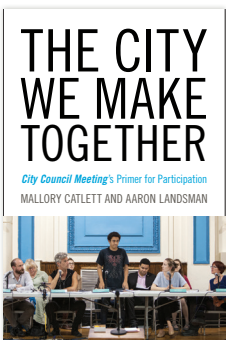
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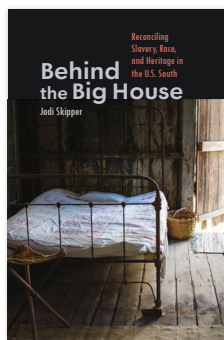
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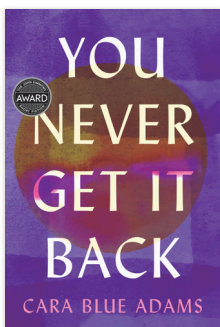
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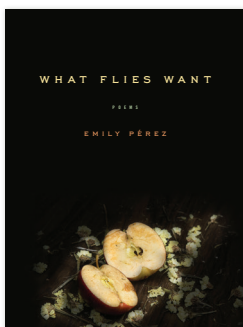
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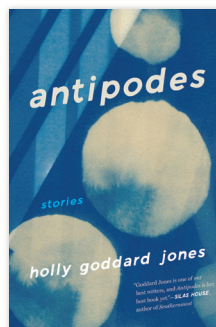
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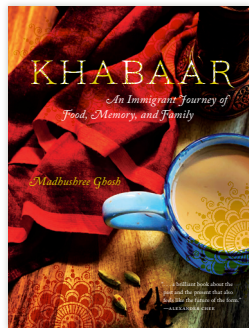
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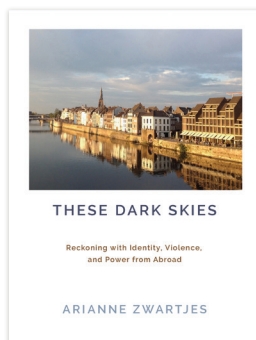
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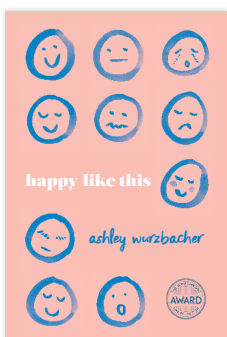
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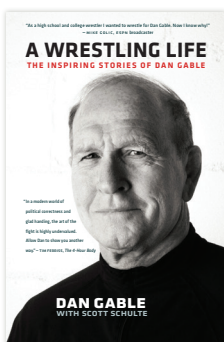
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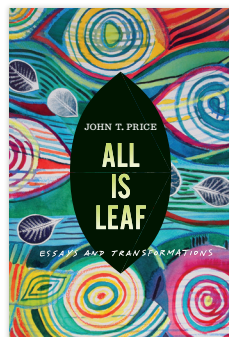
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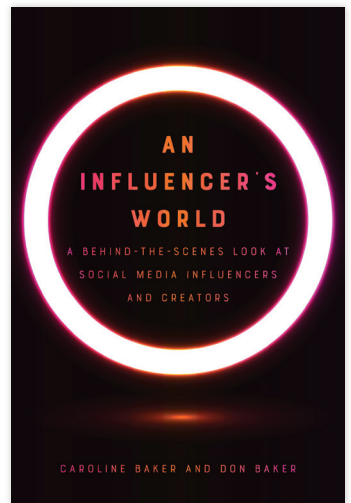
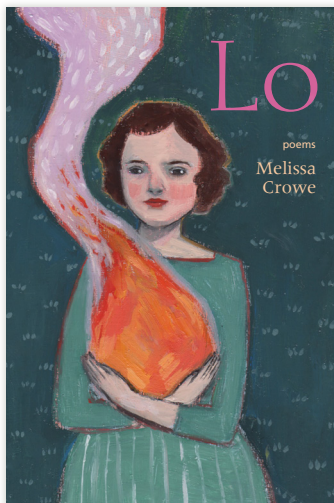
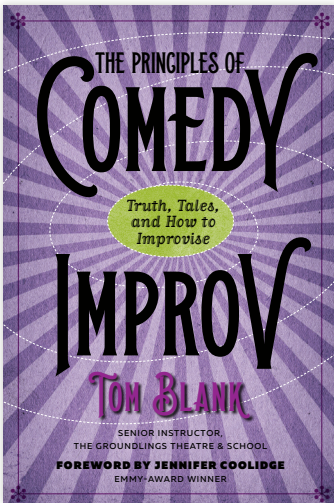


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